

the reviews; and his is the voice on the recordings. The point isn't to tell a parent what to do—"that's between the parent and child," he says—but simply to inform anyone interested enough to pay \$1.75 a minute what a particular album contains. From his own experiences, he says, he knows the power of music and the vulnerability of adolescence, which is why, with the best of intentions, he picks up the phone in his office one day, dials a special access number, and dictates his latest review, written over his lunch break: "The Red Hot Chili Peppers, a Warner Brother Records artist, has released 'One Hot Minute.' The album uses numerous obscenities and vulgar language; extols such behaviors as theft, homosexuality, substance abuse and casual sex..."

Of which Aaron says, upon hearing this review, "Pretty stupid."

He is at home. He is in the living room. He has recently been listening to Tupac Shakur, who, Chamberlin points out in one of his reviews, "is currently in prison for sexually assaulting a fan," and now, with the music off, he listens to more of what Chamberlin has had to say.

"Salt-N-Pepa, a London Records artist, has recorded 'Very Necessary,'" begins the review of that album.

"What's wrong with Salt-N-Pepa?" Aaron interrupts. "I mean, my parents like Salt-N-Pepa."

"The female rappers glorify promiscuity and prostitution and advocate violence," the review continues. "Their song 'Shoop' includes these lines: 'Felt it in my hips so I dip back, through my bag of tricks, then I flipped for the tip made me wanna do tricks. Gonna lick him like a lollipop...'"

"Should be licked," Aaron says, finishing the line from memory. "What's wrong with that?"

He listens to another:

"Dr. Dre, an Interscope Records artist, has recorded his latest album, 'The Chronic.'"

"Yeah, I got that," Aaron says.

"The album encourages drug abuse, views women as strictly sex objects and has obscenities throughout..."

"I don't think he views women as sex objects," Aaron says. "Maybe he does. Yeah, probably he does."

Another:

"Snoop Doggy Dogg, a Death Row/Interscope Records artist, has recorded 'Doggystyle.' Violent themes predominate, as well as highly sexual content advocating oral and group sex. The album portrays women as sex objects and advocates drug abuse and murder..."

"Yep, got that," Aaron says. "Everybody has that. And everything they say about it is probably true."

Another:

FREE LOVESEAT!

WITH QUEENSIZE SOFABED ONLY \$699⁹⁹



Gracious curves and smart stripes give this stylish Queensize sofabed and matching loveseat an enduring and sophisticated look. Includes our Innerspring mattress.

Call 1-800-JENNIFER
for nearest location.



Open 10-9 pm Sat. 10-6 pm Sun. 12-5 pm America's Largest Sofabed Specialist.

Not good on prior orders nor in combination with other discounts.

Georgetown Greenbelt Gaithersburg Rockville Baileys Crossroads Tysons Corner Annapolis Pikesville Glen Burnie

50% OFF SALE

- All Antique Kilim Rugs.
- All Remaining Furniture Floor Samples.
- Selection of Decorative Pillow & Accessories.
- All 1 Yard Fabric Samples (hundreds of discontinued fabrics. Additional yardage available in some cases).
- 25% Off on All Leather Furniture.
- 20% Off on 5000 Custom Sofa or Sectional.

Expressions'
"New Fall Look"
is under way.



Come in and match any of our 700 designer fabrics with 150 frame styles. **PLUS GET A LIFETIME WARRANTY ON SPRINGS AND FRAME.** Come find yourself in our furniture.



EXPRESSIONS
CUSTOM FURNITURE

LOCATED AT RESTON TOWN CENTER • (703) 904-0880
BELTWAY TO DULLES TOLLROAD, EXIT AT RESTON PARKWAY, RIGHT TO TOWN CENTER ON LEFT SIDE.

©1995 Expressions in Fabric, Ltd. • Offer available for a limited time only

"The Stone Temple Pilots, an Atlantic Records Artist, released their latest album, entitled 'Purple'..."

"What's wrong with 'Purple?' I want to hear this."

"The album is bleak..."

"Bleak?"

"... and portrays life as basically meaningless..."

"What?"

"... and slams self-control while promoting indulgence."

"It's *music*," Aaron says. "Please! So dumb."

WHEN AARON WAS 3 YEARS OLD, he saw his brother Nick step on a nail. It was a long nail, sticking up through a piece of discarded wood in the back yard, and Nick, who was 5 at the time, came down on it so hard that it went through his sandal and deep into his foot. He screamed. He fell.

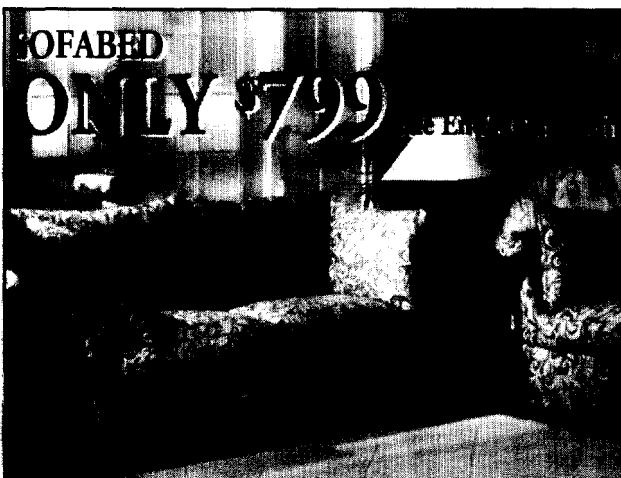
Lynne came running, and so did Bryan, while Aaron, standing at a distance, watched.

Eleven years later, this remains the worst thing Aaron has seen in his life. He has seen fistfights at school. He has gone by accidents on the Beltway. He has seen his father emerge from heart bypass surgery. But seeing Nick like that is the only time he has seen somebody truly in pain, which is why Lynne, who finds herself thinking about this one day, says that after 14 charmed years, Aaron has no firsthand understanding that all human beings, including himself, are ultimately mortal. "There's been nothing in his life to give him that sense," she says one morning, sitting on the beach at Ocean City, where the family has come for an end-of-the-summer vacation before Aaron begins high school. As she talks, she is watching a Coast Guard helicopter sweeping low above the water. The word is

that a child is out there somewhere, missing since the night before, presumably drowned. Back and forth the helicopter goes, and Lynne can't help but scan the water, too.

Aaron, meanwhile, has no interest in this whatsoever. What is there to see, really, except a helicopter, a lot of water and now, cruising past, some kind of search boat? In his life at the moment, he has a more immediate concern, namely that there's a new video game being released this day called Killer Instinct. He and Nick have been saving for it. He wants it, wants it now, wants that game cartridge locked into the Nintendo system he has brought from home along with a TV, and that is what's on his mind as he begins calling store after store in Ocean City, trying to track down a copy. Finally: "Do you have Killer Instinct? You do? How much is it? What's the price? Do you have any copies

FREE LOVESEAT WITH SOFABED



Sofabed & Loveseat Set, **Both Pieces \$799**
in Napoli sage and beige Milano cotton print

HAMILTONS

Virginia - 5928 Leesburg Pike (Rt. #7), East of 7 Corners, **820-8000**
Maryland - 11711 Parklawn Dr. at Nicholson Ln., Rockville, **881-3900**

For a Lasting Impression...

Diamonds

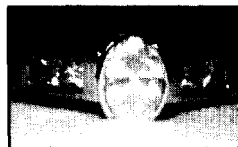
from Charleston Alexander



Diamond Engagement Ring,
.50 ct G-SI, Round Diamond,
Handmade in 14 Kt Gold,
Retail \$2,898 **NOW \$1,399**



Diamond Engagement Ring,
.47 ct G-VS₂, Pear with .42 ct tw G-VS₂
Baguettes, Handmade in 14 Kt Gold,
Retail \$3,698 **NOW \$1,799**



Diamond Engagement Ring,
.70 ct J-VS₂, Oval with .50 ct tw J-VS₂,
Channel Set Princess Cuts, Handmade in
14 Kt Gold, Retail \$4,898 **NOW \$2,399**



Diamond Engagement Ring,
.75 ct G-SI, Emerald Cut with .20 ct tw
G-SI, Trillions, Handmade in 14 Kt Gold,
Retail \$6,698 **NOW \$3,199**

Charleston Alexander

JEWELERS & DIAMOND IMPORTERS 1-800-842-0808

5924 Leesburg Pk. (Rt. 7), 1 1/2 miles East of Seven Corners, Bailey's X-Rds, VA
Mon-Wed 10 am to 7 pm, Thu 10 am to 8 pm, Fri-Sat 10 am to 5:30 pm, Closed Sun

left?" He hangs up. He's found it—except that it's at a store in Salisbury, a 40-minute drive away, and when Bryan says he's not up for driving that far, Lynne becomes his only hope.

"Move your toesies," she says, coming in from the beach and looking for room on the sofa, where he's stretched out. She pats his foot, which has a slight mark on it from a day a couple of years ago when he was running around the neighborhood, and a kid with a pellet gun took aim at him, and the pellet hit his foot. It stung a little and made a dent, but there was no blood, and the sting went away, and that's been his only experience with a gun. Now he moves his foot. She sits. He asks if she'll take him to Salisbury. She says she can't because she's supposed to go shopping with a friend. He doesn't know what to do.

He has got to have that game.

"Are there any buses?"

"No, babe."

"It's only a half-hour."

"Honey, I don't want to go."

"It might be fun."

"What's fun about going to Salisbury? Salisbury's a place you drive *through*, not *to*."

"So, like, there's *no* buses that go there?"

"Honey..."

He thinks. His best friend, Morgan, who has come along on the vacation, thinks as

well. "Give it up," he suggests.

"Thank you, Morgan," Lynne says, and then to Aaron she says, "Enjoy vacation. Live it up before you go back to school. Go to the arcade. Be a kid. Go to the beach. Put on your suit. Just promise me you won't go beyond the second wave."

Which, of course, he does. He goes so far out that, at one point, the lifeguard has to whistle him and Morgan in, and they come in laughing, and then they go play some games, and then they go bowling, and then they go to a fast-food restaurant where Morgan tells about how, at high school orientation, the principal was saying they can't bring anything to school that even resembles a weapon, that they can't have beepers, that they can't even wear caps, and then it is 9 p.m. and there is nothing really to do. So they go back to the condo, and as soon as Aaron opens the door, Nick comes hurrying down the hall.

"Can I see you a minute, Aaron?" he says, trying to sound calm.

Aaron follows him back to their bedroom. The TV is on. The Nintendo is hooked up. And there, on the screen, is Killer Instinct. "Dad went and got it," Nick says, and Aaron can hardly believe it.

"Is it sweet?" he says. "Is it sweet? Is it sweet?"

"It's pretty good," Nick says, laughing,

and they immediately begin playing against each other.

Aaron's character hits Nick's character, and out oozes a green liquid.

Nick's hits Aaron's, and out flies blood.

Aaron's lands an uppercut, and Nick's character goes flying. "Ho!" Aaron says. "That was kind of nice."

On this goes, past 10, by which time Nick has mastered a combination move of 10 punches in a row; and 10:30, when Bryan pokes his head in the door and says, "So what is this thing I did?"; and 11, by which time Aaron has learned several finishing moves, such as the Sword Stab and the Falling Car. There's also the Needle Stab, the Acid Puddle, the Neck Breaker, the Lava Pool, the Skeleton Grab and the Heart Attack—every conceivable fatality in the world, it seems, except for one involving a drowning, perhaps of a child, particularly at Ocean City, which is the subject of conversation in the living room.

Now the word is that the child was a boy, 10 years old, out for a swim when he got caught up in the current. His father and uncle did their best to save him but couldn't hold on. And the boy was swept away.

"I let go of my son," Bryan says. "I can't imagine coming home and saying, 'I let go of my son.'"

LEGAL NOTICE

You may be entitled to free long distance calls if you paid for telephone calls to 900 number sweepstakes or credit card programs.

You may write or call toll free to request a claim form: 1-800-871-5409

A class action settlement has been approved by the United States District Court for the Southern District of Georgia in *Andrews, Harper, et al. v. MCI Telecommunications Corp., et al.* \$43 million in certificates for free long distance calls will be made available by MCI under the settlement.

The certificates for free long distance calls will be available to cover potential claims by individuals who between January 1, 1988 and November 1, 1994 paid for one or more telephone calls to 900 number programs which used MCI long distance services. The 900 number programs covered by the settlement are

programs which used MCI services and which offered sweepstakes, games of chance, awards, prizes, gifts, information on unclaimed funds, financial information services, credit cards, catalog cards, or information on obtaining credit or catalog cards.

A Claim Form must be properly filled out and submitted in order for a class member to receive long distance certificate(s) for free long distance calls (up to \$50 for callers to 900 number credit card - type programs; up to \$40 for callers to 900 number sweepstakes - type programs).

By Order of the Court, all Claim Forms must be submitted by March 31, 1996.

Yes, Send Me a Proof of Claim Form

Name

Address

City

State Zip Code

This is not a claim form. You are not required to return this form to file a claim. You may mail this request to:

900 NUMBER SETTLEMENT ADMINISTRATION
P.O. BOX 33308, WASHINGTON, DC 20033

Or call toll free to request a claim form: 1-800-871-5409

1-800-871-5409

Write or call toll free
to request a claim form

1-800-871-5409

The door to the balcony is open. The sound of the waves is coming into the room. The search, so far, has found nothing. The body is still out there.

Once, years ago, during another trip to Ocean City, Bryan was on the boardwalk with Nick when he lost him. He looked everywhere he could think of, growing more and more frantic, and then, not knowing what else to do, knowing only that he didn't want to go to Lynne and tell her he had lost their son, he went to the police station. And there was Nick, waiting. "That was the worst," he says.

No, Lynne says, the worst was last summer, when Aaron didn't come home from school on the bus, and in the course of several hours she went from thinking he was late, to hurt, to abducted, to dead, until he walked in and said he had been at the arcade.

There are so many things that can go wrong. Lynne especially knows this. Sometimes, to her, it seems a wonder they have

now, he's going to get nostalgic over . . .

But what?

"Oldies rap?" says Bryan.

"I stabbed her in the tits?" says Lynne.

And they laugh, because they believe in their hearts that everything is going to work out fine.

MAYBE IT WILL, TOO. "Aaron Wolf. Your son. Very intelligent little kid. Very smart. Going to be a lawyer when I grow up, and maybe even a baseball player," Aaron said in a message he left on his father's voice mail a few years ago, a message so sweet and spoken so happily, in such a sing-songy voice, that Bryan has preserved it. Maybe that will happen.

Or maybe, in eight years, he'll get a job designing video game fatalities.

Or maybe, in 10 years, he'll join the PMRC.

Who can know? It's too soon. He's only 14. There's so much ahead. "I'm not, like, worrying about that now," he says one day

and WATCH *The Grapes of Wrath*," Lynne says one day.

"He's never going to read *The Red Badge of Courage*," says Bryan.

"Let's put it that way," says Lynne.

Neither thinks this will necessarily make the world a worse place—"It'll be a different place, that's all," Bryan says—but just the same, every Christmas, they get Aaron a book. Just in case. One year it was *The Fire Next Time* by James Baldwin. "I don't think he read it," Lynne says. Another year, it was *The Dreamtime*, a book of Australian aboriginal myths. Another year it was *The Man Who Knew Infinity*, a biography of the Indian mathematical genius Ramanujan. Another year it was *Flatland* by Edwin A. Abbott, a book written in 1884 that uses math, satire and spirituality to tell the story of a man living in a two-dimensional world. "Bryan gave him this and said, 'Aaron, this affected me. Give it a try,'" Lynne says. And did he read it? "Are you kidding?" She is in

made it this far. But they have, and now they sit together in the living room, listening to the ocean, until she goes into the bedroom to read, and Bryan, after trying to sleep, goes onto the balcony. It must be past 1 a.m. He watches some police officers roust a man and a woman entangled in the sand. He watches for shooting stars. He watches the dark water. Sometime after 2, the wind dies down and the humidity comes up, and at 3, he looks in on Aaron and Nick.

They're still awake. Still playing. It's been six hours straight.

"Go to bed," Bryan says, and they do, and now it is the next day, and Aaron and Nick are at it again, and Bryan and Lynne are on their way out to lunch.

They're in Lynne's Lincoln, what she calls her menopausal car. Bryan's driving. He loves to drive. Sometimes, at home, he'll drive up and down Rock Creek Parkway for no reason other than to drive, and look around, and remind himself how beautiful things can be. Lynne, meanwhile, is fiddling with the radio, and comes upon an old Righteous Brothers song. She turns up the volume and settles back. "Now *this* was music," she says, getting a little dreamy. "God, my kid's not going to have memories like this. Twenty years from

on the subject of how he'd like his life to work out. Instead, he has more immediate concerns on his mind because it is a Friday afternoon, and he's home from school, and he's got an English assignment that involves reading a book. And on this subject, he says, "I don't really like books . . . I don't like sitting down and reading. I'd much rather watch TV . . . If it's boring, I can switch to another channel. But in a book, I have to keep reading until I find the next interesting part. It takes too long."

It was different, of course, for his parents. When Lynne was 14 and her sister had died and her own life was falling apart, she came across *The Grapes of Wrath*. "That's what I got from books, realizing there were other people out there whose lives weren't so good, that they had to struggle, and they survived," she says. Bryan, meanwhile, was reading *Crime and Punishment*, which led to *The Brothers Karamazov*, which led to Sinclair Lewis and *Arrowsmith*, a book whose main character, an idealistic young doctor, filled him with such hopefulness that it pushed him toward becoming a scientist, and then a teacher in D.C., and fostered in him an optimism that has continued to this day.

And now they have Aaron:

"I can't even get him to sit down with me

his room, looking through his books, all stacked on a bottom shelf, all coated with dust. But there they are for him, if and when he's ready.

And now comes a new book: *To Kill a Mockingbird*. That's his assignment.

"When he was nearly thirteen, my brother Jem got his arm badly broken at the elbow," is how it begins and goes on from there to explore how cruel and hateful people can be. There's an attempted lynching. There's a killing. There's an attempt to murder some children. There's plenty of violence, in other words, but unlike in a video game or most of the music Aaron listens to, it is violence that occurs within a larger context of decency and love, and that is the book he has brought home to read. He's had it now for a week. "I'm on Page 2," he says. "Some guy hurt his arm playing football or something." He needs to finish it. He will.

But now, on a Friday afternoon, the weekend ahead, there are so many other choices, all infinitely more appealing. Maybe they do involve violence, he says, but he isn't worried about the effects. It's not like he doesn't know the difference between reality and fantasy; it's not like he can't handle it; it's not like he's going to kill anyone, or hurt someone, or become so

numbed that he can't tell the difference between right and wrong. "Maybe like a flower," he says, thinking about this. "If you keep seeing it, do you still keep seeing it? Or is it just there? You don't care. That doesn't mean you're desensitized. You're used to it."

And besides, he goes on, "If I hadn't seen anything violent, I probably wouldn't be who I am, and I probably wouldn't have much of a life."

He elaborates:

"If I hadn't seen all this, I'd be different."

And elaborates further:

"I wouldn't even have an outside life."

"I'd be scared to be with anyone else."

"I wouldn't be able to relate to anybody else."

And further:

"Because *they*'ve all seen it."

So: What will it be this afternoon? Music? TV? Video games?

He makes a decision. He turns on the computer, and on comes a game given to him by another student in school a few days before, called Druglord.

He starts with \$500 cash. The computer asks him to choose what he wants to buy: "cocaine, crack, heroin, acid, crystal, grass, speed, *hides*."

He makes his choice, and now the computer shows him some prices.

He decides to spend all \$500, and now he has to decide where he wants to sell the drugs: Chicago, Detroit, Las Vegas, Los Angeles, Miami, New York, San Diego or Washington.

He chooses San Diego, hits the button and is told that he's just made a \$500 profit.

"Pretty nice," he says.

Now he has enough money to buy and sell some heroin.

And with the profit from that he's able to buy and sell some speed.

And now he's up to \$3,500 when a character named Juan appears, selling some AK-47s—except the price is \$5,000, firm.

"Ooh, I can't believe it. Those are the nicest guns. I could kill some cops."

And wouldn't you know it, here come the police.

They're closing in. They're surrounding him. They're opening fire. They're blasting away, shooting and shooting until a message comes up on the screen:

"Everything has a strange misty look to it ... you start to feel heat under your feet ... you see flames licking all around ... I guess this is the end."

And there it is.

Aaron Wolf, 14, is dead.

But not for long.

"Would you like to play again?" the game asks.

He presses 'n'. For no.

There are too many other things to do. ■

CIA

continued from page 22

A graduate of Brown University, Hunt regarded himself as Barnes's social peer, but others did not share this estimation. Hunt was at once devious and melodramatic. He successfully moonlighted as a part-time author of spy thrillers; he wrote dozens of them under various pseudonyms. Barnes signed him up to be chief of propaganda for the Guatemala operation.

David Phillips, a charming if unsuccessful actor who had drifted into the CIA when he could not make it on Broadway, was put in charge of the phony Voice of Liberation to make clandestine radio broadcasts into Guatemala. Its slogan was "Trabajo, Pan y Patria"—Work, Bread and Country. Phillips hired a couple of Guatemalans—"Pepe" and "Mario"—to write stirring calls to arms. The idea was to prepare the proper psychological climate for the revolution.

Phillips was a smart man—more grounded than Hunt—and he was perceptive about the conflicts roiling below Barnes's unflappable exterior. As he was being recruited by Barnes, Phillips asked him, "What right do we have to help someone to topple his government and throw him out of office?" Barnes "ducked" the question. "For a moment," Phillips wrote later, "I detected in his face a flicker of concern, a doubt, the reaction of a sensitive man."

The CIA's Berlin station chief, Henry Heckscher, was brought back and sent to Guatemala City disguised as a coffee buyer in a straw hat and dark glasses. Heckscher tried, without much success, to penetrate Arbenz's army and turn the officers against the president. He did manage to recruit one member of Arbenz's planning staff, who turned out to be a useful spy.

Before the "hornets" being trained in Nicaragua could be set loose, the United States needed some justification to make clear to the world and the Guatemalans that Arbenz was a dangerous communist. The CIA tried to contrive evidence by planting caches of weapons—fraudulently stamped with the Soviet hammer and sickle—along the Guatemalan coast. The discovery does not seem to have caused much of a stir. But then Arbenz played into Washington's hands.

In January 1954, according to the CIA's still-secret history of the operation, a Panamanian double agent had revealed that the CIA was plotting against Arbenz. This betrayal might have blown the whole operation. But Arbenz overreacted. Precisely because he feared an attempt by "los norteamericanos" to overthrow him, the Guatemalan president went shopping for communist reinforcements. Through his spy on Arbenz's staff, Heckscher learned that Arbenz had ordered an entire shipload of

**we dare you
to compare**



*guitars, basses, amplifiers
recording, lighting, drums
percussion, signal processing, pro
audio and sound, software*

ALL MAJOR BRANDS

703-533-9500-10

**rolls
music
schechter**

**DON'T FORGET HOW HOT IT
WAS THIS SUMMER!**
Be Ready For the '96 Heat Wave. CALL NOW.

1-800-252-SWIM

**SCHULZ
HOMES**

ESTATE HOMES. Specialist in Brick Georgian and Stone and Stucco European Country Homes. Hundreds of plans from 3,000-10,000 sq. ft. Affordably built on your lot in Potomac, Great Falls, Oakton, Middleburg, Fairfax, Clifton and other metro locations. Free estimates. **CUSTOM ADDITIONS. MODEL HOME & DESIGN CENTER** on Rt. 50 W. in Aldie, VA, just 25 minutes west of Fair Oaks Mall & Rt. 66 W. **OPEN 12 - 4 SAT. & SUN., WEEKDAYS BY APPT. 703-327-6536.**

Magazine
DINING ROOM

weapons from Czechoslovakia, to be shipped from Poland aboard the freighter *Alfhem*.

The CIA tracked the *Alfhem* all the way to the Guatemalan port of Puerto Barrios, where it docked in mid-May 1954. At first the CIA's chief of clandestine operations, Frank Wisner, was angry that the U.S. Navy had failed to intercept the freighter—until he realized that the shipment of 200 tons of communist weaponry was just the excuse the United States needed to intervene.

Surreptitiously, Rip Robertson and a band of his hornets tried to stop the shipment before it reached Guatemala City. Their plan was to destroy a railroad trestle just as the Guatemalan freight train carrying the weapons rumbled across. But the dynamite did not explode; a downpour had drenched the fuses.

It did not really matter; the weapons were of limited use to Arbenz. The World War II vintage machine guns did not work and the antitank weapons had no utility in a region that had no tanks. But they gave the State Department cause to fulminate. The American ambassador to Guatemala, John E. "Jack" Peurifoy, had been handpicked by Wisner to work with the CIA. A flamboyant figure who paraded around the embassy in a jumpsuit with a shoulder holster, sporting a green Borsalino hat with a feather on his head, Peurifoy demanded an audience with Arbenz and cabled home that if the Guatemala leader was not actually a communist, "he'll do until one comes along." The White House denounced Guatemala as a Soviet bastion and the Pentagon shipped 50 tons of small arms to the exile "army" of Castillo Armas.

The American press played along with this charade. It simply ignored Arbenz's cry that the CIA was plotting against him. Most reporters accepted uncritically whatever American officials told them, and if they didn't, their editors did. Dispatches from Time magazine reporters in Guatemala, generally sympathetic to Arbenz, were rewritten at the magazine's editorial offices in New York to take a hard line against the Guatemalan government. The editor-in-chief of Time Inc., Henry Luce, was a friend of Allen Dulles, and the reporters strongly suspected government intervention. The most naked—and successful—attempt to control the press came at the New York Times. The dispatches of Sydney Gruson, the Times's man in Mexico City, seemed overly influenced by the Guatemalan foreign minister. Since the Times reporter was taking the wrong line, Wisner suggested to Dulles that the CIA try to silence Gruson. As a "left-leaning" emigre who traveled on a British passport issued in Warsaw, Gruson was a "security risk," Wisner argued. The necessary phone calls were made, and—as a patriotic ges-

ture—New York Times publisher Arthur Hays Sulzberger ordered Gruson to stay out of Guatemala, just as Gruson was about to launch an investigation of Castillo Armas's army.

Wisner was able to control the press, but he was nonetheless full of doubts. He had initially opposed the creation of a CIA-backed rebel air force—even threatening to resign—for fear that it would blow the agency's cover. After the Panamanian double agent informed Arbenz of the CIA plot, Wisner considered aborting the operation, but Dulles decided that the agency was already committed. Then the agency discovered electronic bugs "similar to the jobs the Russians used"—including a microphone in the chandelier—in the U.S. Embassy in Guatemala City. Wisner wrote a memo to file, stating that the operation "appears to be rather naked . . . Several categories of

**'Well, Colonel,' Hobbing
said, 'there is
diplomacy and then
there is reality.
Our ambassador
represents diplomacy.
I represent reality.'**

people—hostile, friendly and 'neutral'—either know or suspect or believe that the U.S. is directly behind this one and, assuming it proceeds to a conclusion, will be able to tell a convincing story." To try to "quiet" the operation, Wisner briefly suspended "black" flights of arms and other supplies to the hornets.

Barnes tried to calm nerves at the operation's Opa-Locka headquarters. He traveled to the barracks accompanied by his old schoolmate, now his CIA colleague, Richard Bissell. In his role as a special assistant to Allen Dulles, Bissell had been dispatched as a kind of "eyes and ears" for the director, to report back to Washington on how this bold and highly sensitive operation was progressing.

Owlsh and clumsy, Bissell made an unlikely James Bond. But he was intellectually domineering and bold, physically as well as mentally. As a Yale undergraduate, his unsanctioned sport was climbing over the steep-pitched roofs of the gothic halls at night—"criminally dangerous," he later conceded.

Though unknown to the public, he was regarded as one of the brightest young men in government. He was the hidden genius behind the Marshall Plan in the late 1940s, and in later years at the CIA, he developed the U-2 spy plane, eventually becoming chief of all covert action. It was Bissell who masterminded the agency's assassination plots and hired the Mafia in a fruitless attempt to eliminate Fidel Castro in the early 1960s.

At operation headquarters in Florida that June 1954, Bissell was thoroughly impressed with what his Groton classmate had helped create. He later recalled that both he and Barnes admired the military plans and operations. Neither of them had ever been before in a military headquarters on the eve of battle, and their experience with paramilitary operations was entirely theoretical. That was about to change.

WHEN THE GO-AHEAD came down from President Eisenhower, Barnes's air force went into action. Jerry DeLarm, the former skywriter who was now code-named Rosebinda, dropped leaflets heralding the coming liberation of Guatemala City. A Cessna pilot dropped hand grenades and Coke bottles filled with gasoline out the window over Puerto Barrios, making loud bangs but causing no real damage. Two other planes were shot up by small arms fire, and another pilot, sent to strafe the city of Coban, ran out of gas while airborne. He crash-landed just over the Guatemalan border in Mexico. A pilot sent to knock out the government's radio station blew up the transmitter of some American evangelical missionaries by mistake. In Guatemala City, the CIA's station chief sent a cable describing the bombing as "pathetic." The Guatemalan people did not rise up.

In early June, just before the invasion began, Arbenz had cracked down on student dissenters, arresting 480 in the first two weeks. Barnes noted that the CIA's network of spies had "suffered losses" and suggested to Wisner that it be "reorganized." "But," noted the CIA's internal history of the operation, "there was nothing left to organize." Instead, Arbenz executed ringleaders, burying 75 dissidents in a mass grave. At agency headquarters in Washington and at Opa-Locka, optimism was fading quickly. Only Barnes, with his characteristic buoyancy, remained upbeat. Everyone else feared a disaster in the making. "We were all of us at our wits' end," recalled Bissell. Al Haney, the CIA's field commander, begged Washington to send more airplanes. Wisner was nervous, unsure what to do. It was almost too late to keep the CIA's involvement a secret. James Reston was beginning to hint in the New York Times that Washington was behind the "invasion," and a sudden show of force, if thinly disguised, risked exposing

95100408

Nancy Lauler
7119 Warbler Lane
McLean, VA 22101

October 21, 1995

Secretary
Federal Communications Commission
1919 M Street, N.W.
Washington, DC 20554

Dear Secretary:

I am writing to you in response to the article in last week's Washington Post, written by the President of NEA, Keith Geiger. I fully support his view on TV trash. It's time now for all concern citizens to take a stand and say enough. Enough of TV violence, TV rapes, TV murders, TV armed robberies and assaults and endless reference to sex.

My children are 10 and 14 years of age and they have seen and heard it all, from our living room television. They see it in the morning with talk shows and cartoons, they see it on the commercials, they see it in the afternoon with talk shows and cartoons and movies and they see it on the evening programs. My children are not "couch potatoes," and we general watch educational programing, but what they see on regular TV, hits home and sends them wrong messages about our family values.

We are not living in a perfect world and we need to help our children to learn important things and good family values. Every broadcaster should develop choice programs with non violent, decent and educational programming. The FCC should base license renewal decision on whether the broadcaster has lived up to their agreement.

Enough is Enough it's time to make the right choices for our children and their futures.

Sincerely,

Nancy Lauler

Nancy Lauler

RECEIVED
OCT 23 1995
FCC MAIL ROOM

ABC

RECEIVED
OCT 24 3 25 PM '95

October 13, 1995

FCC
1919 M Street NW
Washington, DC 20554

DOCKET FILE COPY ORIGINAL

RECEIVED
OCT 16 1995
FCC MAIL ROOM

As for as I am concerned there should be only three channels available for children on television:

- 1- *The Discovery Channel*
- 2- *Arts and Entertainment*
- 3- *CNN*

I feel the rest of the trash should be Pay For View

Lynette Colan

Lynette Colan

F C C

DOCKET FILE COPY ORIGINAL

11

Vote For Children

They are all we have!

P.S. We have 15 grandchildren
Two great grandchildren
being born.

They are at our mercy!

RECEIVED

OCT 6 1995

FCC MAIL ROOM

White Lake High School
PO Box 246
White Lake, SD 57383
September 26, 1995

Federal Communications Commission
Office of the Secretary
1919 M St., NW
Washington, DC 20554

EXHIBIT FILE COPY ORIGINAL

OCT 11 7 08 PM '95

Dear Sir or Madam:

We are writing in reply to your article in our local newspaper. We like that there are enough educational programs for kids ages 3-10 years of age. We feel that there is not enough educational programs for teenagers 11-19. We think that people would watch the programs if they were dramatic or comedic. We hope you will take our ideas into consideration.

Yours Truly,

Paula Beckmann
Traci Altman
Kathy Kieffer
Dustin Meier

Paula Beckmann

Traci Altman

Kathy Kieffer

Dustin Meier

Members of the WLHS Freshman Class of 1999.

October 11, 1995

The Honorable Reed Hundt, Chair
The Federal Communications Commission
1919 M Street, NW
Washington, DC 20554

Dear Chairman Hundt:

DOCKET FILE COPY ORIGINAL

As a parent and PTA member, I am writing to urge you to vote on October 16th to require all TV stations to produce at least one hour of educational and informational programming per day, or at least seven hours per week.

The Children's Television Act (CTA) requires broadcasters to serve the educational and informational needs of children as a condition for license renewal. The FCC rules must ensure compliance with the CTA by writing clear and specific guidelines in this area. The PTA supports the following guidelines:

- A. Set a standard of at least one hour per day of specifically-designed educational and informational programming on all TV stations;
- B. Redefine the FCC definition of "educational and informational" programming in order to close the regulatory loophole which permits stations to cite programming such as "The Simpsons" and the "Flintstones" on their license renewal applications;
- C. Count only standard length, regularly-scheduled educational programs as meeting a station's "core" programming obligations under the Act;
- D. Exclude programs aired before 6:00 a.m. or after 10:00 p.m. from counting toward the core requirement of children's programming.

Quality children's programs in my community which meet these guidelines include Sesame Street, Reading Rainbow, NOVA, and Mr. Rodger's Neighborhood. Cartoons, sit-coms, and public service announcements do not meet these guidelines. As a parent and a PTA member, I would like to see more good quality programming for children. I would like to see all cartoons and shows depicting violence restricted from the airwaves during the times that children watch TV.

Voluntary steps toward improving children's television simply have not worked. Now is the time for the FCC to take action. No more stalling strategies by the industry. The time is right for the FCC to vote for children.

Sincerely,

Mrs. Pat Kruse
7391 Rattlesnake Dr.
Littleton, CO 80124

MMB

Reed Hundt
Chairman, Federal Communications Commission
1919 M Street NW
Washington D.C. 20554

Dear Reed Hundt

I am a parent of 2 children, one 7 years old and the other 5 years old. I am writting to express my concerns about the quality of children's TV programming.

I am writting to ask the Commission to strengthen the Children's Television Act by adding the following language to the rules of the Act:

- 1) Require the following for educational programming:

Programming that has education as a "significant purpose"

Programs that air between 6:00 a.m. and 11:00 p.m.

Programs that are regularly scheduled and of substantial length (at least 15 minutes)

Written statements provided by stations on the educational objectives and the child audience targeted by the programming.

- 2) Require stations to identify educational children's programming when it airs to help parents choose these shows
- 3) Mandate that stations air a minimum of three hous per week of educational shows for children. This requirement will rise to five hours per week over a period of several years.

So as I orginally stated, we need quality children's TV programming or else our only alternative is to shut off the TV for good because as of now there is nothing I want my children to watch. Thank you.

Sincerely,



April Copeman
5468 Williamson
Clarkston, MI 48346

#1-810-623-6317

October 12, 1995

Dear Mr. Sundt,

DOCKET FILE COPY ORIGINAL

As the mother of two children aged eight and five I am very concerned about the lack of quality children's programming on television.

I urge you and your committee to set a standard of at least one hour per day of specifically-designed (for children) educational and informational programming on all television stations.

I also ask that you redefine what is an educational and/or informational program so cartoons do not meet the requirement of "educational programming."

So most children are sleeping prior to 6:00 A.M. and after 10:00 P.M. Therefore, gain no benefit from

Children's programming I ask
you to exclude those time
slots in a station's core
requirement of one hour
a day.

Television is a public
medium and unfortunately is
viewed many hours a
week by children, therefore,
I feel the FCC has a
responsibility to encourage
and enrich our young
people's lives with quality
programming.

Sincerely,
Georgia Durfee
PTA Member
2297 Bensonhurst
Fluxus, MO. 63031

Laurie L. Musel
1033 Carriage Hill Drive
Clinton, Iowa 52732
(319) 243-8332

October 9, 1995

The Honorable Reed Hundt, Chairman
The Federal Communications Commission
1919 M Street, NW
Washington, DC 20554

DOCKET FILE COPY ORIGINAL

Dear Mr. Hundt,

The PTA speaks for children. Please take this opportunity to do the same. When you and your committee look at the needs of children's television programming, please do so through the eyes of our children and youth. Would you want the young people you know and care about to watch what's being offered today? Would you want one of their Friday night choices to be "The X-Files" or "Xena: Warrior Princess"? That's what they have to choose from in Iowa!

Children love to learn and they learn a great deal from their environment. It's up to your committee to take a strong stand in upholding the Children's Television Act (CTA) and to ensure that the children's television environment has at least some programming each day which is specifically designed for them. When the CTA took effect in 1991, it required broadcasters to serve the educational and informational needs of children as a condition for license renewal. A tighter definition of "educational and informational" is needed to close the loophole which allows "G.I. Joe" to be reclassified as educational and public service announcements to be touted as informational programs. Qualifying the likes of the "Flintstones" and the "Jetsons" in the daily television menu for license renewal is a travesty! You should not give stations who use these tactics your approval for adhering to the standards of the CTA.

We can't just turn off the television; it's a dominant force in our media culture. PTA is doing all it can to better educate the viewing public, especially parents and teachers, on recognizing violence, understanding what television is selling and making sense of what we see. A little help from television programmers would be appreciated!


I urge you and your committee to:

- Set a standard of at least one hour per day of specifically designed educational and informational programming on all TV stations;
- Redefine the definition of "educational and informational";
- Count only standard-length, regularly scheduled educational programs as meeting a station's "core" programming obligations under CTA; and
- Exclude programs aired before 6:00 a.m. or after 10:00 p.m. from counting toward the core requirement of children's programming.

You could do much more but you can do no less!

Thank you for taking the time to consider my concerns.

Sincerely,



Laurie L. Musel, First Vice President
Iowa PTA

The Honorable Reed Hundt, Chair
The Federal Communication Commission
1919 M Street, NW
Washington, DC 20554

October 12, 1995

Dear Sir;

DOCKET FILE COPY ORIGINAL

In the past being literate referred to being able to read and write. In today's electronic world it is important for parents and students to be MEDIA literate. We must know how to interpret and evaluate images, words and sounds that make up our mass media culture.

The Children's Television Act (CTA) took effect in 1991 and requires broadcasters to serve educational and informational needs of children, as a condition for license renewal.

The Federal Communication Commission needs to redefine its definition of "educational and informational" programming to close the loophole that permits stations to cite programs such as "The Jetsons" and "Flintstones" on their renewal applications and exclude programs aired before 6:00 am and after 10:00 pm from counting toward the core requirements of children's programming.

Asking stations to do so does not ban any program or content. It (CTA) asks for some regularly scheduled education programs. Parents are told they should safeguard and influence their children's T.V. viewing, but parents cannot select good programming if it isn't offered.

The industry has had 30 years of voluntary market opportunities to produce better programming and T.V. programming has gotten worse; more violent and more commercial.

Unfortunately in today's society violence and commercials are what sell and make media rich. The air-ways are still free and belong to the public. It is time for all to speak out and show our concern and try to turn this situation around.

Pam Hebert
212 Exeter Lane
Blountville, TN 37617
(423) 323-8470

First TN Region
Director, TN PTA

Charlotte Prince Ryan

TARNWOOD • NORTH ORANGE, MASSACHUSETTS 01364

DOCKET FILE COPY ORIGINAL

October 14, 1995

The Honorable Reed Hundt, Chair
The Federal Communications Commission
1919 M Street NW
Washington D.C. 20554

Dear M. Chairman:

As a PTA Parent, I am deeply concerned with the opportunity coming before your Commission next week to implement the requirement of the Children's Television Act to serve "the educational and information needs of children in overall programming."

Television, as you know, is potent in children's learning, and far too much of what now passes for children's programs carries physical violence, is often sinister or merely sleazy in concept. At a time when we are deeply concerned about education in general, with how our millions of "small twigs" are being "bent," the content and amount of children's television programs are important to all of us who care about their futures as well as our own.

I hope very much your Commission will support a requirement that TV stations produce at least one hour of truly educational programming per day or seven hours a week, separated from commercial tie-ins that would unduly influence their content. I submit that airwaves still belong to the public - we don't want to be forced to turn off TV - we just want the confidence of more good programs for our children.

Thank you very much for considering this request.

Sincerely yours,

Charlotte Prince Ryan
Charlotte Prince Ryan

DOCKET FILE COPY ORIGINAL

8820 S.E. 61st
Mercer Island, WA 98040

The Honorable Reed Hundt, Chair
The Federal Communications Commission
1919 M Street, NW
Washington, DC 20554

11 October, 1995


Dear Chairman Hundt:

Thirty-four years ago, FCC Chairman Newton Minow, in a speech to the National Association of Broadcasters, described television as a "vast wasteland." I shudder to think how he would describe children's television in the present, when broadcasters are allowed to count such cartoons as "The Jetsons" and "The Flintstones" as part of their educational and informational programming for children. In such an environment, parents' options regarding intelligent choices for television viewing for their children become severely limited, and the most intelligent choice is frequently to turn off the television. If a parent's only recourse is to curtail or prohibit viewing of network television, this does not bode well for broadcasters or advertisers.

The FCC has the power to make some important changes in this area. You can be a powerful force for the public good, and recognize that the airwaves belong to and should serve the public. You can realize that we cannot afford to pollute and waste the minds of our children, and thereby put their futures and ours at risk. You can require one hour of educational and informational programming for children between the hours of 6:00 a.m. and 10:00 p.m. Or you can ignore the wishes of concerned parents and of child advocacy groups such as PTA, and vote instead to support the powerful and wealthy broadcast industry.

I believe that the public interest dictates the former course of action. The FCC should regulate the airwaves on behalf of all of us, not just powerful broadcasting concerns. As a PTA Co-President, I support the PTA's endorsement of better television for children, and of stronger regulations to foster this improvement. I hope you will do your part to strengthen these regulations. Thank you.

Sincerely,



Sharon H. Smith

DOCKET FILE COPY ORIGINAL

October 11, 1995

The Honorable Reed Hundt, Chair
The Federal Communications Commission
1919 M Street, NW
Washington, DC 20554

Dear Chairman Hundt:

DOCKET FILE COPY ORIGINAL

As a parent and PTA member, I am writing to urge you to vote on October 16th to require all TV stations to produce at least one hour of educational and informational programming per day, or at least seven hours per week.

The Children's Television Act (CTA) requires broadcasters to serve the educational and informational needs of children as a condition for license renewal. The FCC rules must ensure compliance with the CTA by writing clear and specific guidelines in this area. The PTA supports the following guidelines:

- A. Set a standard of at least one hour per day of specifically-designed educational and informational programming on all TV stations;
- B. Redefine the FCC definition of "educational and informational" programming in order to close the regulatory loophole which permits stations to cite programming such as "The Simpsons" and the "Flintstones" on their license renewal applications;
- C. Count only standard length, regularly-scheduled educational programs as meeting a station's "core" programming obligations under the Act;
- D. Exclude programs aired before 6:00 a.m. or after 10:00 p.m. from counting toward the core requirement of children's programming.

Quality children's programs in my community which meet these guidelines include Sesame Street, Reading Rainbow, NOVA, and Mr. Rodger's Neighborhood. Cartoons, sit-coms, and public service announcements do not meet these guidelines. As a parent and a PTA member, I would like to see more good quality programming for children. I would like to see all cartoons and shows depicting violence restricted from the airwaves during the times that children watch TV.

Voluntary steps toward improving children's television simply have not worked. Now is the time for the FCC to take action. No more stalling strategies by the industry. The time is right for the FCC to vote for children.

Sincerely,

Robin R. Gray
Littleton, CO

DOCKET FILE COPY ORIGINAL

MMB
3528 West Hampton Drive
Marietta, Georgia 30064
October 9, 1995

The Honorable Reed Hundt, Chair
The Federal Communications Commission
1919 M Street N.W.
Washington, D.C. 20554

Dear Sir:

I am writing you as both a concerned parent and middle school PTSA president. When you meet on October 16, 1995, I hope that you will vote in a manner as to better define the educational and informational requirements for broadcasters in the Children's Television Act. In today's age, where violence has even tainted Saturday morning cartoons, the Federal Communications Commission needs to provide specific guidelines for broadcasters.

The fate of children's television programming lies in your hands. Please insure quality educational and informational programming for our children by:

1. Setting a standard of at least one hour per day of specifically-designed educational and informational programming on all TV stations.
2. Redefine its definition of "educational and informational" programming in order to close regulatory loopholes.
3. Count only standard length, regularly-scheduled educational programs as meeting a station's "core" programming obligations under the Act.
4. Exclude programs aired before 6:00 a.m. or after 10:00 p.m. from counting toward the core requirement of children's programming.

Thank you for your time and consideration,



Helen C. Goreham

MMB

JANET LAWLER McDANIEL

9481 Wiltshire Drive
Highlands Ranch, Colorado 80126
303/470-9486

DOCKET FILE COPY ORIGINAL

October 8, 1995

The Honorable Reed Hundt, Chair
The Federal Communications Commission
1919 M Street, NW
Washington, DC 20554

Dear Chairman Hundt:

As a parent and PTA member, I am writing to urge you to vote on October 16th to require all TV stations to produce at least one hour of educational and informational programming per day, or at least seven hours per week.

The Children's Television Act (CTA) requires broadcasters to serve the educational and informational needs of children as a condition for license renewal. The FCC rules must ensure compliance with the CTA by writing clear and specific guidelines in this area. The PTA supports the following guidelines:

- A. Set a standard of at least one hour per day of specifically-designed educational and informational programming on all TV stations;
- B. Redefine the FCC definition of "educational and informational" programming in order to close the regulatory loophole which permits stations to cite programming such as "The Simpsons" and the "Flintstones" on their license renewal applications;
- C. Count only standard length, regularly-scheduled educational programs as meeting a station's "core" programming obligations under the Act;
- D. Exclude programs aired before 6:00 a.m. or after 10:00 p.m. from counting toward the core requirement of children's programming.

Quality children's programs in my community which meet these guidelines include Sesame Street, Reading Rainbow, NOVA, and Mr. Rodger's Neighborhood. Cartoons, sit-coms, and public service announcements do not meet these guidelines. As a parent and a PTA member, I would like to see more good quality programming for children. I would like to see all cartoons and shows depicting violence restricted from the airwaves during the times that children watch TV.

Voluntary steps toward improving children's television simply have not worked. Now is the time for the FCC to take action. No more stalling strategies by the industry. The time is right for the FCC to vote for children.

Sincerely,

Janet Lawler McDaniel

Janet Lawler McDaniel

PSC 9 Box 4519
APO AE 09123

DOCKET FILE COPY ORIGINAL

MMA

7 October 1995

The Honorable Reed Hundt,

I am writing to you to express my concern about children's television. Today, our children's choices of quality television programming and information are ones that bring dismay and concern to every parent. As a parent, I favor having a standard applied to television broadcasting of at least one hour a day to be specifically designed educational and informational programming on all television stations. I would also like to see that programs such as the Jetsons and Flintstones not be considered as educational television. This programming, to be effective, should be limited between the hours of 6 a.m. and 10 p.m.

As a military member and parent living overseas in Europe, we currently have this type of educational programming on our one television station. During the morning hours, Sesame Street is shown everyday to help preschool children with their developmental education. In the afternoons, when most of the school aged children watch television, there are some educational and informational programs on for the school age children. This is a limited problem for our children until they return to the United States, where children will once again be besieged with television that is not educational or informational in the least bit.

I do not want to give the impression that all television programs and stations do not provide quality television programs for our children. I do want to state that most television stations do not offer the educational programs for children and that we, as parents, need to help change this practice. I do know that it is the parent's responsibility to regulate what their children watch. Unfortunately, many households do not have a parent home when their children are

watching television. I believe that the television stations should have some of the responsibility to air educational and informational programs that will benefit not only the children, but society as a whole.

As airways belong to the public, I believe it is in the best interest of all Americans that we are able to say what items are being broadcast on the airways. All we are asking in return is that the programs serve the educational and information needs of children in overall programming. This would not be an unconstitutional law, as I am not asking that any programs be banned. I am asking that some educational and informational scheduled programming be shown during hours when children can see the quality show and help them to become more productive in their lives. Children learn by example, and if all we show them on television is violence, then they too will become violent. This may be an exaggeration to say all children will become violent, but studies have shown that children imitate what they see on television. I believe it is both the responsibilities of parents and the television stations to air quality educational children's programming.

I hope you and your panel who is reviewing this action will act favorably for not only my children, but for all the children in the United States. We need to ensure our children receive the quality educational and information television programming available when the children are able to watch it, not at 2 am in the morning. As a PTA parent, I hope you will join me to support better educational and informational television programming, especially for our children's sake.

Sincerely,

A handwritten signature in cursive script, appearing to read "Lyle T. Worsley".

Lyle T. Worsley



DOCKET FILE COPY ORIGINAL

Lynn E. Blaylock

2200 Sunburst
Evansville, IN 47714

Telephone 812-477-5681

October 11, 1995

Honorable Reed Hundt, Chair
The Federal Communications Commission
1919 M Street, NW
Washington, DC 20554

Dear Sir,

This letter is to inform you of my very strong personal views regarding involvement of the FCC in helping the Children's Television Act.

I find it sad that it would be necessary to demand that network stations assure the viewing audience a mere one hour per day of educational programming for our nations children. It has, however, become an issue that many may not feel important; but, if given thought, it bears great credence.

Many families periodically use the television for not only family viewing, but, the occasional baby-sitter while attending to other responsibilities within the household. Unfortunately, there are families that have no interest in what type of programming their children may view.

When my children were only babies, I made certain that I monitored what they were gathering from television. When I found myself unable to find suitable viewing to stimulate their minds, I would then resort to public stations or video tapes of educational quality. Not only am I speaking of programming to heighten their intelligence level, but, their emotional level as well. With my youngest children now at the ages of 7 and 10, they not only are emotionally stable, but, hold very high academic scores in school. Is this due only to controlled television? Of course not; however, this played a major role in the development of their young and formidable minds.

I'm not suggesting that children or adults be censored from programs such as "The Jetsons" or the "Flintstones". I am saying that children deserve at least a one hour period of viewing to assist in their development. Two programs that come to mind are "Bill Nye the Science Guy" and "Beakman's Weird Science". Yes, these shows are colorful and zany, but, the material being presented to the children are of great value. If I were producing these shows I would have went about the presentation in the same manner. The reason being that children will not gain as much, intellectually, from boring input, but they will take notice if its bold and different.

I would much rather my child know about science then how many members hold court in the Power Rangers. We should, as parents, know that children could be compared to a sponge that will absorb what ever actions, environment or learning material that we supply them.

Our children are truly our future, and must be started on proper footing in their formative years. We, as a society, are now surrounded by gang violence, drug usage and unwanted pregnancies. If a child does not come from a strong family background, then many rely on media forms, such as network programming, to form their views on life. We, as concerned individuals, must demand that network television supply programming to benefit our youth.

One hour, 5 days per week. Are we really asking that much?

Sincerely,

A handwritten signature in cursive script that reads "Lynn E. Blaylock". The signature is written in dark ink and includes a long, sweeping flourish that extends to the right.

Lynn E. Blaylock
Lodge PTA President